SWAIN SCHOOL OF DESIGN BULLETIN 1968-1969

SWAIN SCHOOL OF DESIGN

19 Hawthorn Street
New Bedford, Massachusetts 02740
(617) 9973158

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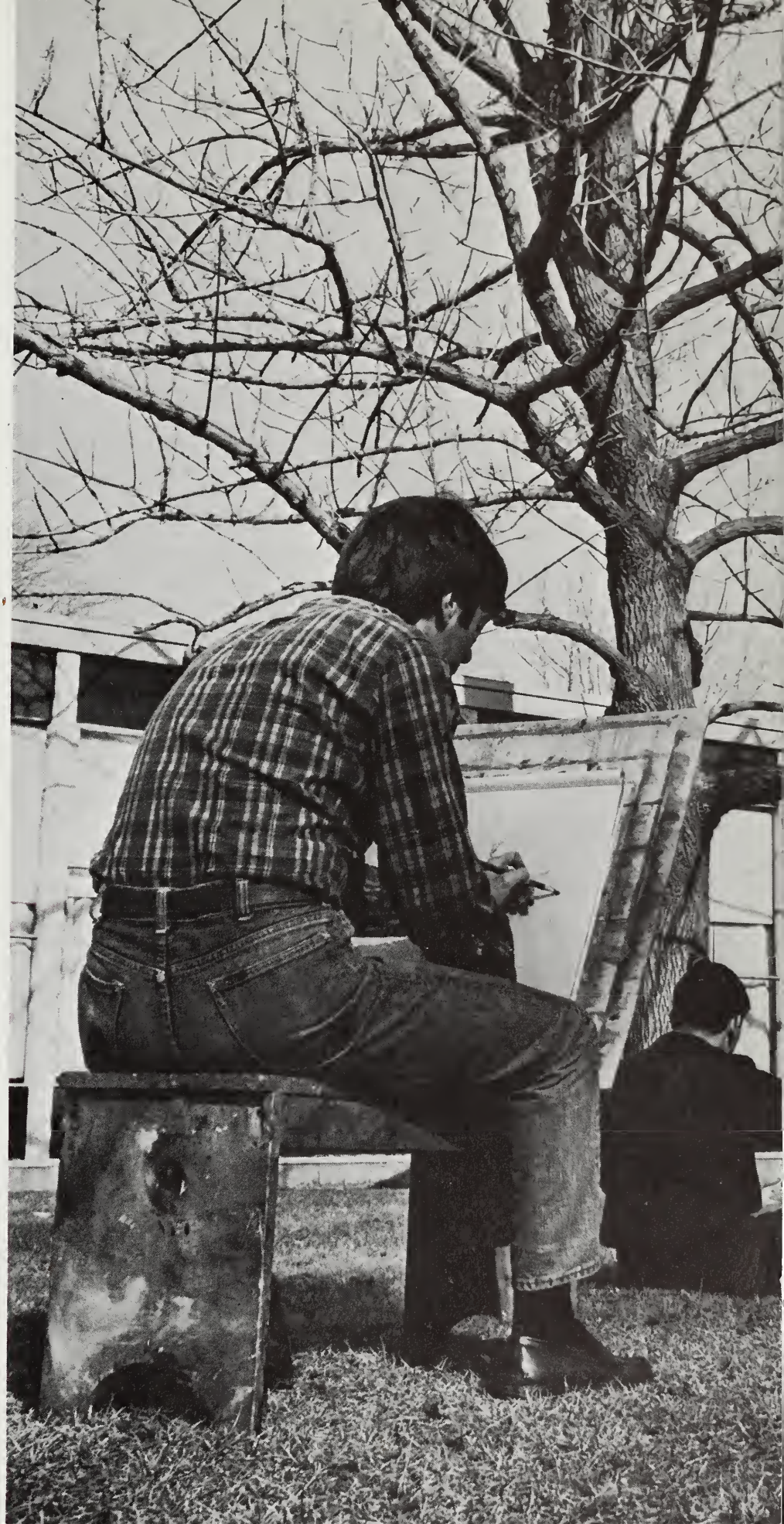

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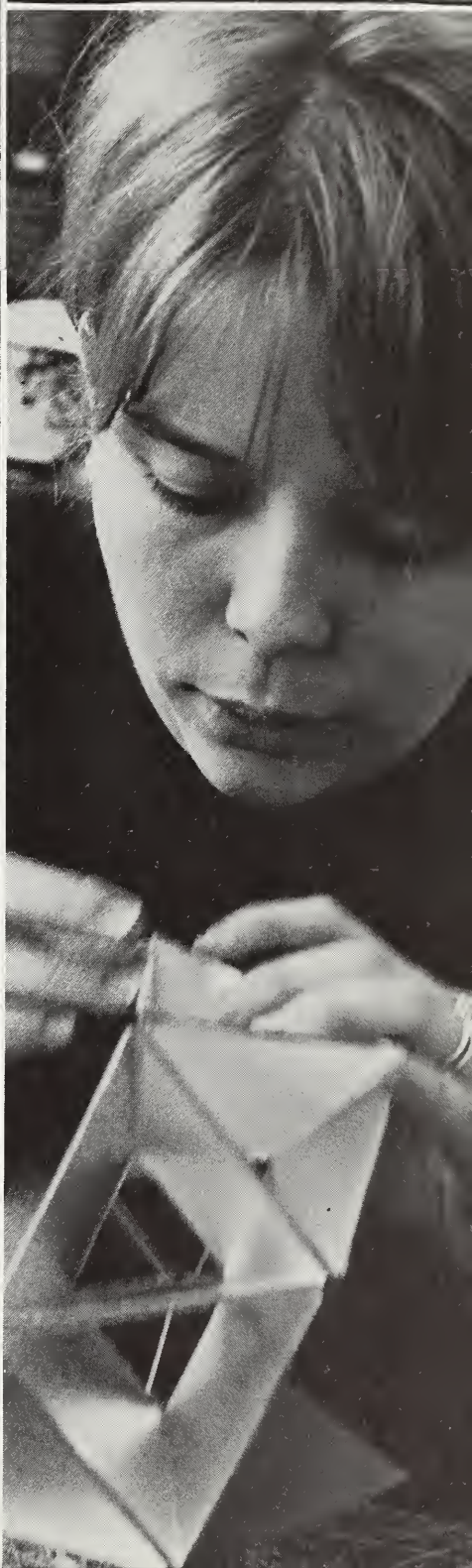


HISTORY AND PURPOSE

In 1881, the will of William W. Swain established a non-profit educational institution whose Trustees and Faculty were charged with the responsibility to "qualify the pupils for the practical duties of life in the spheres they will be probably called upon to act in." Originally named the Swain Free School, a variety of subjects were taught including courses in language, mathematics, science, history, logic and art. With the development of other educational facilities in the community, increasing emphasis was placed on instruction in the arts. Today the Swain School of Design is a co-educational professional art school offering a four year program in the visual arts, leading to a Bachelor of Fine Arts degree. It holds the distinction of being the oldest private art school in the State devoted exclusively to the teaching of fine art and design.

The Trustees and Faculty of the Swain School believe that in developing a superior professional art school they are not only fulfilling a vital responsibility to the community but meeting a great challenge. If this country is to maintain a tradition of excellence in the visual arts, it must have artists and designers thoroughly trained in the fundamentals of their craft since the leading artists and designers achieved their greatest statement as a result of the struggle with the technical demands of their profession.

The Swain School of Design is a charter member of the American Federation of Arts, an associate member of the National Association of Schools of Art and a member of the American Association of Museums.

The School is approved by the Board of Collegiate Authority, the Veterans Administration, and the United States Department of Justice for the training of foreign students, and the Department of Health, Education and Welfare.

LOCATION AND BUILDINGS

Built on the site of the original William W. Swain residence, the School is located in an area of New Bedford noted for important examples of 18th and 19th century architecture. In close proximity to the campus is the New Bedford Public Library and the Whaling Museum. The Library is of particular value to the School for its fine collection of paintings illustrating the unique artistic tradition of the city. New Bedford was the birth place of Albert Ryder and home of Alfred Bierstadt and Dwight Tryon. The Museum of the Old Dartmouth Historical Society records another aspect of the city's history, that of the whaling industry. Across the street from the museum is preserved the Seaman's Bethel which Melville describes in his classic novel Moby Dick. The cultural life of the city is further augmented by its advantageous position between Boston, Providence and Cape Cod.

The campus is bounded by County, Hawthorn and Orchard Streets. The buildings include the main school complex, adjoining Crapo Gallery, the Library building and the Design Graphics Studio building.

Following the loss of the Swain residence by fire in 1948, a new brick building was constructed housing three large studios, library, storeroom, faculty and administrative offices. Two more studios and a fireproof vault for the storing of

paintings were added in 1961, the gift of Mr. and Mrs. John M. Bullard and the William W. Crapo Foundation. All of the painting studios take advantage of northern light.

The Swain Library is adjacent to the studios. It is maintained as a specialized collection, emphasizing those areas relevant to the school curriculum. All books and periodicals are readily accessible in open stacks. Swain students have the additional privilege of borrowing from the New Bedford Public Library through special stack privileges.

WILLIAM W. CRAPO GALLERY

The William W. Crapo Gallery was founded in 1925 to provide Swain students and the community with an opportunity to view original works of art. Each year the Gallery offers approximately ten exhibits including such diverse achievements as primitive art, nineteenth century painting and the more contemporary efforts of the avant garde. In order to fulfill its educational function more completely, lectures and panel discussions are regularly scheduled and often re-broadcast for the television audience. The Crapo Gallery is a member of the American Association of Museums.

ADMISSION

Admission requirements have been designed to select students who give promise of excellence in the field of art.

An applicant must be a high school graduate or have acceptable equivalent preparation. However, a candidate who evidences special interest and unusual ability or promise may be considered for admission as a special student at the discretion of the admissions committee. Each applicant is considered on the basis of his aptitude as well as his character and personal qualifications. Most students are enrolled in a full five days a week program but in exceptional cases a special student is admitted for a more limited program.

Each applicant must complete the School's application form and submit it together with $10.00 application fee (not refundable and not credited to any school bills) to the Registrar, Swain School of Design, 19 Hawthorn Street, New Bedford, Massachusetts. The applicant should request the principal of his secondary school to forward a transcript of grades at the time of application. He should file, also, three letters of recommendation and the school medical form signed by the family physician. It is recommended that the applicant visit the School and arrange for a personal interview by the Director, preferably no later than April 1st.

PORTFOLIO FOR ADMISSION

Each applicant must submit a portfolio of original work clearly marked with his name, address, telephone number and the name of his school. The portfolio is to be no smaller than 16" x 20". A neat presentation is advised. Pieces submitted can be done either independently, or under guidance, but should be so designated. Work executed from photographs is not acceptable. The following items are requested:

Self-portrait in pencil or charcoal to be done from life in a line technique.

Interior to be done from a room in your home.

Still-life that includes at least four objects plus branches, twigs, leaves or flowers in pencil or charcoal to be done from life.

Repeat pattern to be printed in three colors.

Poster in three colors.

Design using geometric shapes in black and white.

Three drawings, paintings, sculpture, and/or graphics of one's own choice.

TUITION

$650.00 per year
$125.00 per year for one day weekly
$250.00 per year for two days weekly
$375.00 per year for three days weekly

First Year Admission Application $10.00

Lab Fee $20.00
Locker Fee $2.50

A deposit of $25.00 is required of all new students within two weeks following notification of acceptance for admission. It is applied to the charges of the academic year and it is not refundable after May 1st. All fees must be paid at the time of registration, unless special arrangements are made with the Registrar. Any student with bill not paid by the second Monday of the semester, will not be allowed to continue in classes. Since school operating expenses are planned on a yearly basis, no refunds can be made. The school store maintains a supply of materials required for classes. Prices are kept at a minimum.

FINANCIAL ASSISTANCE

SWAIN SCHOOL FUNDS. Scholarship aid is available to a limited number of students from general school resources and the Clement L. Yaeger Trust. Financial assistance is allocated on the basis of proven artistic ability (usually limited to students above the freshman level) and need.

FEDERAL ASSISTANCE. The Swain School participates in three government programs: the National Defense Student Loan Program, Educational Opportunity Grants, and the College Work Study Program. Information on all Federal assistance may be received from the School.

GUARANTEED STATE LOANS. Most states provide guaranteed loans for educational purposes. Detailed information can be received through local banks.

SATURDAY AND SUMMER SCHOOLS

Classes for adults and children are held on Saturdays and in the summer. A separate bulletin is issued describing these programs and listing fees. The Trustees and Administration reserve the right to make changes in all phases of the school program without further notification when deemed necessary.

ACADEMIC PROCEDURES AND REGULATIONS

GRADES A grade scale of A B C D and F is used to designate the students' standing. The letter grades are considered the equivalent of the following percentage scale: A=90-100, B=80-90, C=70-79, D=60-69. The grade of E or Incomplete is a substitute grade for situations in which students could not complete required assignment due to circumstances beyond their control. The required work must be completed by a designated time for a student to be awarded credit. For the computation of scholastic averages, reported grades have the numerical value of A=4.0, B=3.0, C=2.0, D=1.0, F=0 for each credit hour.

CREDIT HOURS. Studio credit hours in all courses are based on a ratio of one credit for every two hours of scheduled studio time. Credit hours for academic subjects are based on a ratio of one credit for every one hour of class attendance.

PROBATION A first year student earning a semester average of less than 1.7 and an upper class student one of 2.0 is placed on probation. Any student who is on probation for two consecutive semesters will be subject to dismissal.

ABSENCE Absences are considered permissible only in case of illness or for other reasons of necessity. It is the student's responsibility to notify the School immediately of his absence and its cause. Missing work must be made up whenever a student has been absent.

GRADE REPORTS Grade reports will be given out at the end of each semester. Freshman and other students whose

grade average is D or less will receive a grade report at mid-semester.

REGISTRATION Students already in the School are required to register and make out tentative schedules for the following year by June 1. Students enrolling after school opening date are required to pay a five dollar late registration fee.

TRANSCRIPTS Graduates and students in good standing are entitled to one complete statement of their school record without charge. One dollar will be charged for each additional copy.

STUDENT WORK The School reserves the right to retain two works of each student for exhibition purposes. All other property must be removed from school premises at the end of the academic year. At no time does the School have responsibility for student property.

MEDICAL CARE AND HOUSING

The services of a school appointed physician are available to all students. Charges are made directly to the student. All students are urged to avail themselves of low-cost Health and Accident Insurance policies. Forms for the Blue-Cross Blue-Shield student policies are available through the School.

The School does not maintain dormitories. A diversified list of accommodations is available. It is suggested that any student wishing to make housing arrangements apply well in advance of the opening of school, stating type of accommodations and price range desired.

FOUNDATION PROGRAM

The Foundation Program, involving the first and second year, is directed at four goals considered necessary in the mastery of the artist's craft.

An ability to render the likeness of the human figure, still life objects and landscape in common drawing and painting media.

A knowledge and understanding of traditional theories of color and composition.

An ability to analyze and resolve a variety of problems in two and three dimensional design.

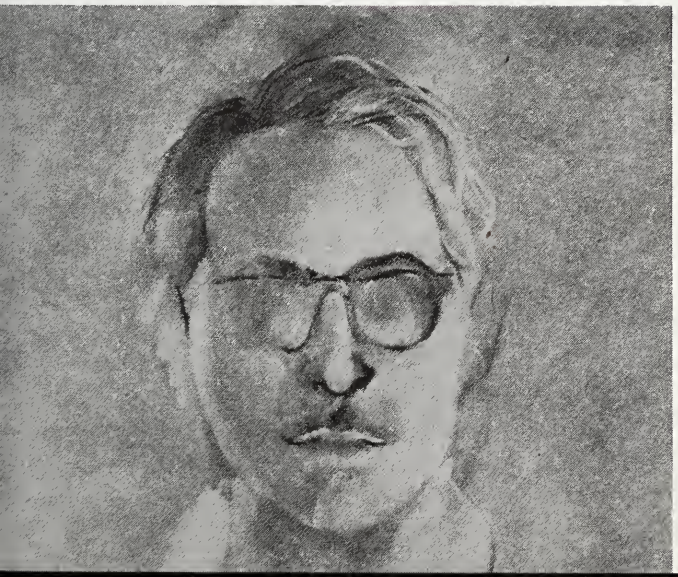
A view of civilization as a whole evolving process in which clear relationships exist between all of the accomplishments of man.

The Foundation Program correlates work in drawing, design, the humanities, painting and the graphic processes. In contrast to the more traditional approach, the emphasis in each course is not on an independent body of information but common or contrasting solutions to the basic problems such as line, shade, space and volume. The student is led through a carefully planned series of problems and research projects; for example, line is introduced in both the drawing and design classes during the same week. While the drawing instructor emphasizes the use of line to convey a naturalistic image, the work in design involves the use of line as an abstract element that can be used to create solutions to whole new functional problems such as lettering or a poster layout.

The four semesters of liberal arts were planned in relation to the studio program. The objective of these courses is to provide the students with a broader and more critical view of civilization. Through the seminar approach, the reading of assigned texts and the writing of research papers, the student is encouraged to develop his ability to analyze and express himself verbally. The emphasis on basic skills and concepts in the first two years makes it possible to maintain instruction in the Major Programs on a high professional level. Furthermore, the individual will have to face many unexpected and unplanned challenges within the full span of his career. The Foundation Program assures the student of having a wide frame of reference and skills with which to meet these problems.

FIRST YEAR	Credits	
Foundation Drawing	5	5
Design I	5	5
English Composition and Literature	3	3
Problems of Western Civilization I	3	0
Art History I	0	3
	16	16

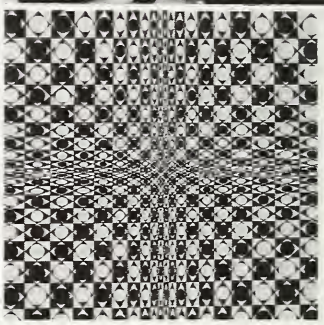
SECOND YEAR	Credits	
Life Drawing	2	2
Graphics	2	2
Introductory Painting	3	3
Design II	3	3
American Literature	3	3
Problems in Western Civilization II	3	0
Art History II	0	3
	16	16

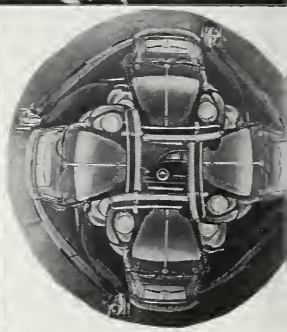


FIRST YEAR DRAWING Emphasis is placed upon the observation and understanding of natural forms and their translation through line, form, light and shade. A complete study of the human skeleton and muscle structure is included. Media used are pencil, charcoal, crayon, silver point, and a limited palette of black and white oil paint.

GRAPHICS While continuing the basic studies of the previous year, Drawing and Graphics places special concentration on composition and freer technique, and introduces wet and mixed media. Incorporated in the program is a comprehensive course in graphics that allows each student the opportunity to acquire a working knowledge of relief printing (linoleum and wood block), intaglio printing (drypoint, etching and aquatint), in serigraphy.

LIFE DRAWING A concentrated study of the model.



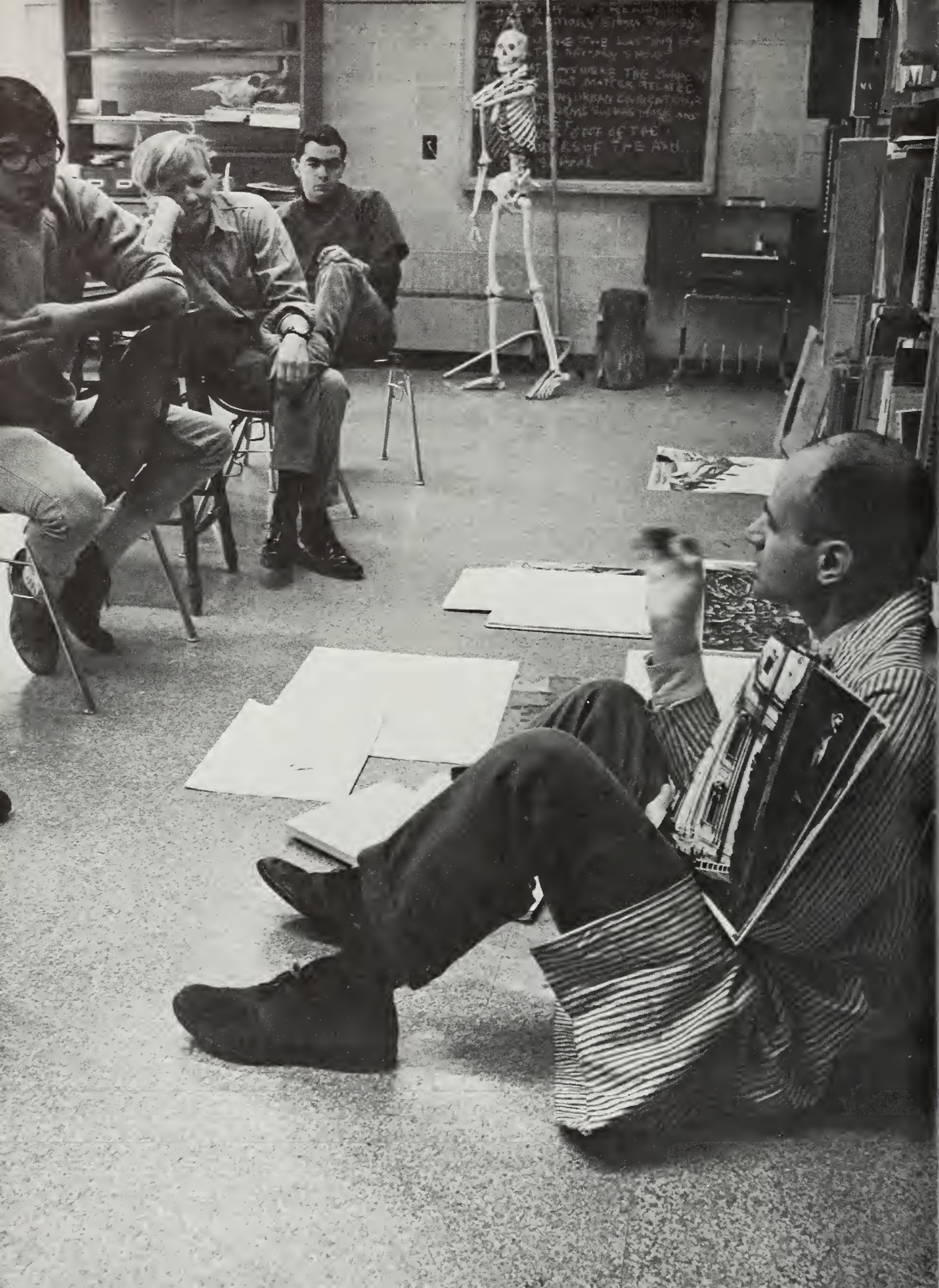


DESIGN I The course is concerned with the basic elements and principles of design. Line, shape, color, value, texture, space and form are studied not only as tools for the description of nature but as abstract elements with their own laws of structure. In the first semester the student is limited to simple media in black, white and gray. A close coordination of assignments with problems incurred in drawing emphasizes similarities and contrasts of approach. The second semester is devoted exclusively to color and its relationship to space, light and form. Three dimensional as well as two dimensional exercises are used.

DESIGN II The emphasis is on the application of the experience and ideas learned in the previous year to the resolution of functional problems such as lettering, package design, and pictorial composition.

Design includes lettering, perspective, color theory, and varied techniques.

INTRODUCTORY PAINTING is based on the drawing, design, and color experiences gained in the previous year. A groundwork in traditional methods of representation and composition is studied in a series of studio problems and seminar type criticisms. Problems in the visual organization of volumes in space through still life, figure composition, and the portrait, provide the student with a basis for representational painting and illustration. Introductory Painting includes perspective, anatomy, color theory and basic oil painting techniques.



MAJOR PROGRAM

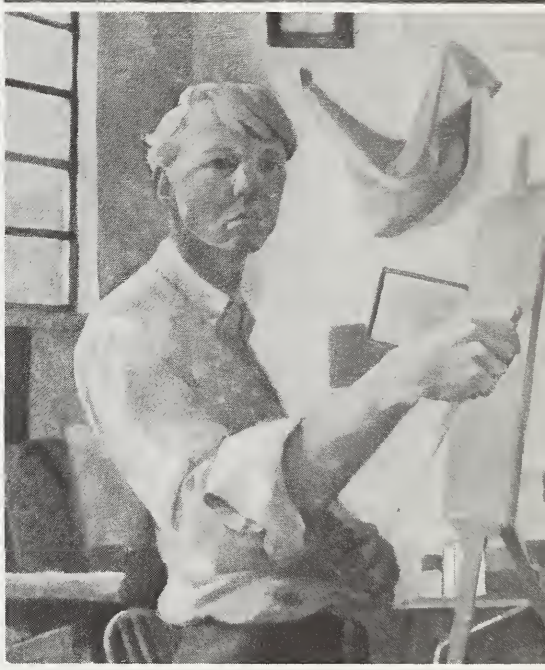
The three Major Studio Programs offered are Design and Illustration, Painting, and Graphics. The Major Program, which comprises the last two years at Swain, is a radical departure from the Foundation Program. The Program, built around the student's specific vocational needs, is more individual in nature since the student instead of taking formal courses, spends the principal part of his time in his major workshop. Essentially this program most resembles the tutorial or honors program in a liberal arts college. The weight of responsibility for organizing research materials, equipment and time is gradually transferred to the student. The teacher's role bcomes that of the critic, approximating, as clearly as possible, a professional situation.

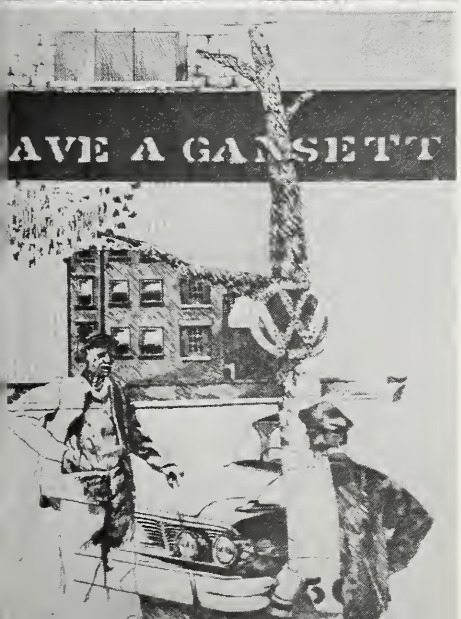
Since the Major Program is essentially individual in nature, imposing no specific standards or requirements on the student, the problem of guidance and evaluation of student achievement becomes particularly important. During the third year the adviser plans a program of studies with the student. At the beginning of the fourth year the student presents to a committee of the faculty an outline of his plans, a first draft of sketches, layouts or models. Periodically the student meets with the committee to present work done and discuss revisions and projected plans. Though no school can program into being an independent and responsible individual, such a curricula does set up a situation in which the student can achieve genuine maturity as an artist and as a person.

PAINTING WORKSHOP I AND II Painting Workshop develops from materials first presented in the introductory drawing and painting studios. In conjunction with the Painting Workshop, a concentrated study of traditional and modern art theory is made in composition and criticism. The student is introduced to painting techniques in which the history and practice of a variety of basic painting media is studied. Through class and individual problems the student is enabled to develop as a serious painter. Painting includes oil, encaustic, egg tempera, and eggoil emulsion media.

THIRD YEAR	Credits	
Painting Workshop I	6	6
Life Drawing	2	2
Studio Elective	2	2
World Literature	3	3
Problems in Western Civilization III	3	0
Art History III	0	3
	16	16

FOURTH YEAR	Credits	
Painting Workshop II	12	12
Literature Seminar	2	0
Criticism and Aesthetics	0	2
	14	14





GRAPHICS WORKSHOP I AND II The printmaking workshop gives a traditional grounding in the basic techniques of relief and intaglio printing. The relation of graphics to type and industrial methods is discussed. The advanced student is encouraged to experiment and unify graphic techniques with his individual approach. Graphics includes linoleum cuts, wood cuts, wood engravings, drypoint, etching, metal engraving, aquatint, lithography, and typography.

THIRD YEAR	Credits	
Graphics Workshop I	6	6
Life Drawing	2	2
Studio Elective	2	2
World Literature	3	3
Problems of Western Civilization III	3	0
Art History III	0	3
	16	16

FOURTH YEAR	Credits	
Graphics Workshop II	12	12
Literature Seminar	2	0
Criticism and Aesthetics	0	2
	14	14

DESIGN AND ILLUSTRATION WORKSHOP I AND II The Design and Illustration Workshop integrates the basic design elements with the functional and creative applications of typography and technical skills into a strong, direct presentation of graphic design. Communication in advertising and other design areas is investigated through class research and individual projects. Illustration includes painting, graphics and drawing within the framework of design communication. A scheduled critique encourages an exchange of creative verbal as well as visual ideas. Design and Illustration includes calligraphy, lettering, typography, layout, and production techniques.

THIRD YEAR	Credits	
Design and Illustration Workshop I	6	6
Life Drawing	2	2
Studio Elective	2	2
World Literature	3	3
Problems of Western Civilization III	3	0
Art History III	0	3
	16	16

FOURTH YEAR	Credits	
Design and Illustration Workshop II	12	12
Literature Seminar	2	0
Criticism and Aesthetics	0	2
	14	14

VIETNAM CONFLICT OF THE 60'S

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LIBERAL ARTS COURSES

PROBLEMS OF WESTERN CIVILIZATION I A semester' s course that seeks to suggest the problems faced by an individual in relation to his society. Readings from the Bible and the works of Thoreau, Paul Goodman, Jonathan Kozol, Janson and others will be used. 3 - 0

ART HISTORY I An examination of Paleolithic, Greek and Roman art forms the basis of this course. The iconography of these periods will be explored in detail as the means of understanding and appreciating ancient and contrasting cultures. 0 - 3

PROBLEMS OF WESTERN CIVILIZATION II The city as a "corporate personality" in Greece, the Renaissance, and in nineteenth century Industrial Society will be examined. Emphasis will be given to a consideration of changes in architectural forms as expressive of various economic and social forces. 3 - 0

ART HISTORY II The lives and works of a sequence of artists will be examined to see how individuals such as Cellini, Delacroix, Van Gogh, and Ben Shahn have encountered and resolved such issues as the political events, taste, and religion of their times. The use of autobiographical material will be used. 0 - 3

PROBLEMS OF WESTERN CIVILIZATION III The relationship of developments in science and in technology to traditionally humanistic definitions of the individual and his world will be explored. Particular attention will be paid to a consideration of the conflicts and reconciliations between science and the visual arts at various periods in the course of history. 3 - 0

ART HISTORY III Close attention will be given to the ideas, philosophies, and techniques behind the major movements in twentieth century painting and sculpture such as Cubism, Dada, Surrealism, and Abstract Expressionism. The relationship between European and American versions of these styles will be examined to see how particular national characteristics may influence the development of artistic styles. 0 - 3

CRITICISM AND AESTHETICS (Eighth semester) Through readings in criticism and aesthetics, viewings of past and contemporary art and classroom discussion, the student will acquire a heightened awareness and a responsible critical judgment in the visual arts. 0 - 2

ENGLISH COMPOSITION AND LITERATURE (First and Second Semesters) This course in the fundamentals of prose composition will pay particular attention to the development of language skills. Readings of literature classics will be required. 3 - 3

AMERICAN LITERATURE This course on 19th and 20th century writers will include the works of Poe, Hawthorne, Thoreau, Hemingway, Lewis and others. 3 - 3

WORLD LITERATURE Paying particular attention to form and imagery, this course will include the works of Homer, Aeschylus, Beowulf, Shakespeare, Milton and Dante. 3 - 3

LITERATURE SEMINAR Such concepts as form, texture, space and tension will be related to selected works of literature. To better emphasize the relation of these studies to the students' own creative problems, small group discussions will be employed. 2 - 0

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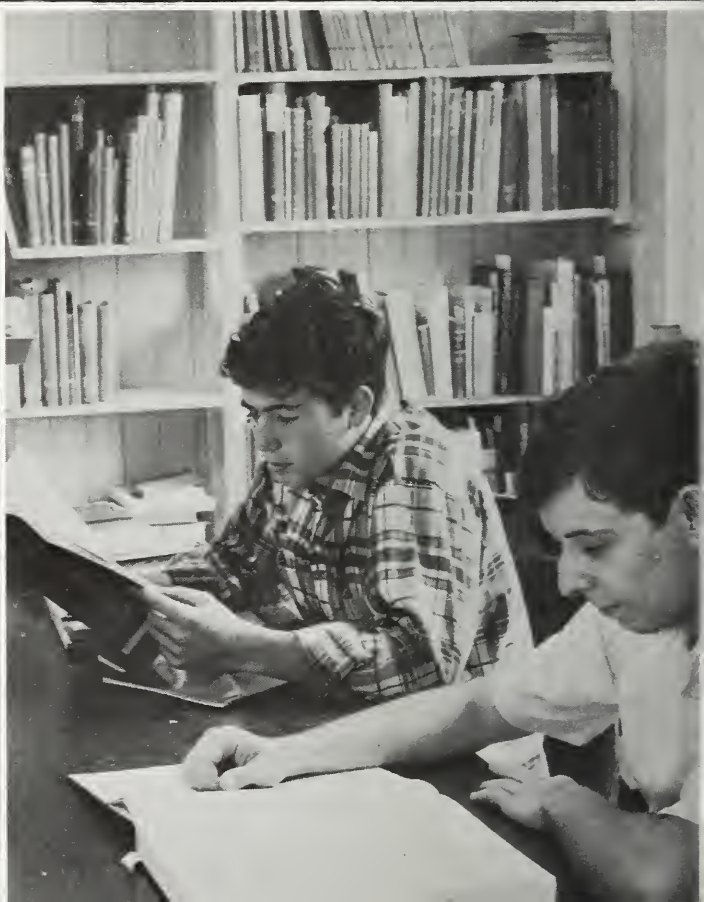


CALENDAR 1968 1969

September 16 Monday	First Semester begins
November 11 Monday	Veterans Day
November 27 Wednesday 12:30 P.M.	Thanksgiving Recess begins
December 2 Monday 8:30 A.M.	Classes resumed
December 18 Wednesday 12:30 P.M.	Christmas Recess and Independent Studies Period
January 2 Thursday 8:30 A.M.	Classes resumed
January 17 Friday	Classes end
January 20 Monday	Examination week begins
January 24 Friday	First Semester ends
January 27 Monday	Second Semester begins
April 4 Friday 12:30 P.M.	Spring Recess and Independent Studies Period
April 14 Monday 8:30 A.M.	Classes resumed
May 5 - 9	Senior Reviews
May 16 Friday	Classes end
May 19 Monday	Examination week begins
May 22 Thursday 3:30 P.M.	Second Semester ends
May 23 Friday 8 P.M.	Commencement Exercises

ADMINISTRATION AND FACULTY

WILLIAM J. FINN Director and Instructor in Sculpture, University of Toronto; B.F.A., Rhode Island School of Design.

EDITH R. CADEMA Assistant to the Director.

MARION H. HANFORD Librarian, Harvard; State College, Boston.

MRS. ALFRED U. COLLINS Director of Saturday School and Instructor in Sculpture.

KETURAH KOWALKE Instructor in Design, B.F.A., Art Institute of Chicago and University of Chicago.

RONALD KOWALKE Instructor in Drawing and Graphics, Art Institute of Chicago and University of Chicago; B.A., Rockford College; M.F.A., Cranbrook Academy of Art.

DANIEL RADIN Instructor in Design and Illustration, Queens College; University of Connecticut; B.F.A., M.F.A., Cranbrook Academy of Art.

DAVID LOEFFLER SMITH Instructor in Painting and Drawing, B.A., Bard College; M.F.A., Cranbrook Academy of Art.

HAROLD R. SNEDCOF Instructor of Humanities and American Literature, A.B., Colgate (Phil.); further graduate study, Brown University.

JONATHAN ORR SWAN Instructor of Humanities, B.A., Harvard; M.A.T., Harvard; M.A., Courtauld Institute, London; further graduate study, Columbia.

PANAJOTIS VOTORAS, Instructor of World Literature, University of Genoa; University of Athens; B.A., M.A., Wayne State University; B.A., further graduate study, University of Connecticut.

VISITING CRITICS AND LECTURERS 1967 1968

LELAND BELL widely-known painter who has exhibited internationally; visiting critic and painter in residence at Maryland Institute 1967-68.

HOWARD BESNIA Scarab Press, nationally respected printmaker.

DR. WALTER J. CASS Department of Education, Southeastern Massachusetts Technological Institute.

MANUEL E. COSTA Director, Project COYL, Brockton.

WILLIAM COSTA Chief of Graphic Design, Boston Redevelopment Authority.

RICHARD SUIB Exhibits Designer, United States Information Agency Washington, D. C.

J. MALCOLM GREAR Head of the Department of Graphic Design, Rhode Island School of Design, Providence.

DR. VERNON INGRAHAM Head of English Department, Southeastern Massachusetts Technological Institution.

REV. RICHARD A. KELLAWAY Minister, First Unitarian Church, New Bedford.

BLAIR LENT Illustrator and author of children's books.

A. HYATT MAYOR Former Curator of Prints and Drawings, Metropolitan Museum of Art, New York.

DR. HAROLD R. MUSIKER Director of Psychology, Rhode Island Hospital.

PAUL GIAMBARBA Free lance Designer, Illustrator and Author, Centerville, Mass.

JAMES H. OTTAWAY, JR. Publisher, Standard-Times, New Bedford.

DR. ALVIN J. SIMMONS Chief, Community Mental Health Services, Department of Psychiatry, Massachusetts General Hospital.

JOHN XIFARIS Lawyer, New Bedford.

ALEXANDER NESBITT Head of Graphic Design Department, graduate school, S. M. T. I.

TRUSTEES

GEORGE C. PERKINS President

THOMAS N. BUCAR Vice-President and Treasurer

MRS. JOHN M. BULLARD

MRS. ALFRED U. COLLINS

GEORGE L. CONSIDINE

MRS. WILLIAM E. COYKENDALL, JR.

EARL W. DEWALT

~~RICHARD M. HALLETT, JR.~~

RICHARD A. PLINE — Sec'y

Mrs Stanford T. Crapo

SIMON RUBIN

MRS. PAUL A. SCHMID

~~WALTER KNIGHT STURGES~~

W. JULIAN UNDERWOOD

MRS. RICHARD P. WATERS

ADVISORS

(11)

ROBERT L. BERTOLLI President, Massachusetts College of Art

JOSEPH A. COLETTI Sculptor

GILBERT FRANKLIN Chairman, Fine Arts Department, Rhode Island School of Design

BARTLETT H. HAYES, JR. Director, Addison Gallery of American Art

PHILIP HOFER Curator of Printing and Graphic Arts, Houghton Library, Harvard University

BORIS MIRSKI Director, Boris Mirski Gallery

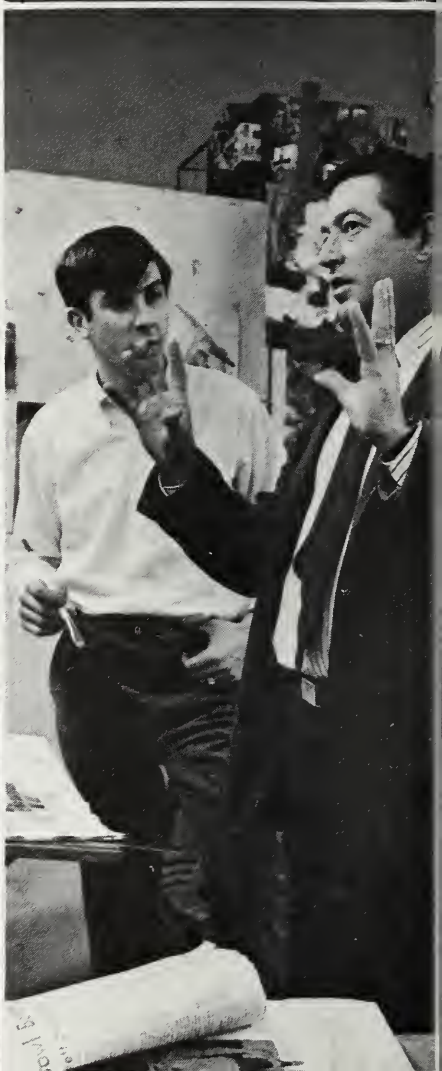
ARTHUR POPE Professor of Fine Arts, Emeritus, Harvard University

OLIVER PRESCOTT, JR. Attorney

PERRY T. RATHBONE Director, Boston Museum of Fine Arts

S. MORTON VOSE Director, Vose Galleries of Boston

Sturges, Walter Knight
New York



Titles set in linotype 10 point Spartan bold and text in 10 point Spartan medium; lithographed on 80 pound Hamilton Starwhite and Strathmore Grandee duplex cover.
Design by Keturah Kowalke.
Photography by Milt Silvia.
Lithographed by Reynolds-DeWalt Printing, Inc.